

Stephan Samml. 32.

N. W. Gade



Grössere Gesangwerke mit Orchesterbegleitung.

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Op. 50. Die Kreuzfahrer. Dramatisches Gedicht von C. Andersen. Für Solo, Chor und Orchester. Partitur.		n. 22 50
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Op. 60. Psyche. Concertstück für Soli, Chor und Orchester. Text nach C. Andersen. Deutsch bearbeitet von Ed. Lobedanz.		
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		Textbuch n. — 10

Leipzig, Verlag von Breitkopf & Härtel.



COMALA.

Dramatisches Gedicht nach Ossian

für Solo, Chor und Orchester

in Musik gesetzt
von

NIELS W. GADE.

Op. 12.

PARTITUR

Pr. $\left\{ \begin{array}{l} \text{M. 25. —.} \\ \text{Fr. 31. 25.} \end{array} \right.$

Orchesterstimmen

Pr. $\left\{ \begin{array}{l} \text{M. 31. 50.} \\ \text{Fr. 39. 40.} \end{array} \right.$

Chorstimmen

Pr. $\left\{ \begin{array}{l} \text{M. 2. 40 n.} \\ \text{Fr. 3. —} \end{array} \right.$

Solostimmen

Pr. $\left\{ \begin{array}{l} \text{M. 3. —.} \\ \text{Fr. 3. 75.} \end{array} \right.$

Textbuch

Pr. $\left\{ \begin{array}{l} \text{M. —. 40 n.} \\ \text{Fr. —. 13.} \end{array} \right.$

Clavierauszug mit Text vom Componisten

Pr. $\left\{ \begin{array}{l} \text{M. 3. —. n.} \\ \text{Fr. 3. 75.} \end{array} \right.$

Eigenthum der Verleger.

LEIPZIG UND BRÜSSEL, BREITKOPF & HÄRTEL.

Edigetragen in das Vereinsarchiv.

7543. 10863 16300. Ch. B. 59. V. A. 429.



COMALA

DRAMATISCHES GEDICHT NACH OSSIAN.

Comala, die Tochter *Sarno's*, des Königs von *Innistore*, so erzählt die Sage, hatte eine heftige Leidenschaft zu *Fingal*, König von *Morwen*, gefasst. *Fingal* erwiderte diese Liebe und *Comala* folgte ihm, als Krieger verkleidet, auf einem Kriegszuge gegen *Caracul*, König von *Lochlin*. Am Tage der Schlacht, an den Ufern des *Carun*, trennt sich *Fingal* von *Comala*, lässt sie auf einem Berge zurück, von welchem sie die Schlacht übersehen kann, und verspricht, wenn er siegte, am Abend zurückzukehren. Von bangen Ahnungen erfüllt harret *Comala* auf die Rückkehr *Fingals*; im Brausen des Sturmes erscheinen ihr die Geister der Ahnen, welche nach dem Schlachtfeld ziehn, um die Seelen der Gefallenen heimzuführen; sie wähnt die Schlacht verloren und *Fingal* getödtet. — Von Schmerz überwältigt stirbt *Comala*. — *Fingal* kehrt als Sieger unter kriegerischen Gesängen zurück und erfährt von den klagenden Jungfrauen den Tod der Geliebten; trauernd fordert er die Barden auf, sie im Gesange zu preisen, und die Chöre der Jungfrauen und Barden geleiten die scheidende Seele zu den Wohnungen der Väter.

	Seite		Seite		Seite
<i>Einleitung</i>	1	<i>Comala</i>	43	<i>Dersagrena</i>	51
<i>Chor der Krieger und Barden</i>	3	Dahin sind die lieblichen Träume, mir bleibt nur Angst und Gefahr. O grauenvolle Stille, nichts hör' ich mehr, als in der Ferne nur des Stromes Rauschen; nichts seh' ich mehr, als dunkle Wolken wetterleuchtend in der Ferne. — Dahin sind die lieblichen Träume.		Es stürmte über die Haide, Es stürmte über die Höh'n Suaran im Waffengeschmeide, Er suchte den Held von Morwen.	
Auf! auf! erhebt das Panier, Auf, in die Schlacht! Fingal führt uns zum Sieg, Folgt ihm, dem König von Morwen. Auf! Laut schallet das Horn, Auf, in die Schlacht! Stürmt in Caraculs Heere Wie Geister aus Höhen der Luft, Folgt ihm, dem König der Speere.		<i>Dersagrena, Melicoma und Chor der Jungfrauen</i>	44	Hoch auf dem Berge gerüstet Stand Fingal, ein Blitz in der Nacht; Wenn's König Suaran gelüstet, Er war bereit zur Schlacht.	
Rufet die Feinde, ruft sie zur Schlacht, Scheuet den Tod nicht, scheut nur die Flucht, Auf, auf! Hört die Stimmen der Ahnen! Kaum grauet der Tag und Caracul liegt Besiegt vom König von Morwen. Folgt ihm, dem König von Morwen!		Klage nicht! warum die Thräne? Noch lebt Fingal, der Held. Warum bangt deine Seele um ihn, der die Furcht nicht kennt? O klage nicht!		<i>Melicoma und Chor der Jungfrauen</i> 53	
<i>Fingal</i>	16	<i>Comala</i>	48	O höre, Comala, was Fingal gethan, Den nie ein Feind überwunden.	
Heute noch brech' ich des stolzen Königs Macht, mit seinem Blute sollen sich röthen Caruns Wellen, die Berge sollen wiederhallen, wenn er im Kampf und seine Schaaren fallen. Wie Winde das Laub, will ich der Feinde Heer zerstreuen. Comala! Noch eh' die Nacht sich endet, keh' ich zurück zu dir. Leb' wohl, du Geliebte! Fürchte nichts, mit mir ist der Sieg im Bunde und die Liebe. Noch eh' der Morgen graut, liegt Caracul todt und ich in deinen Armen.		Dahin sind die lieblichen Träume!		<i>Dersagrena</i>	51
<i>Comala</i>	21	<i>Dersagrena</i>	49	Wie sinkt der Mond in die Fluthen, So sank gar bald im Streit Der König, und musste verbluten, Es hat ihn der Kampf gereut.	
Leb' wohl, du Licht meiner Seele! kein Strahl erhellt nur schwach mir die Pfade: in Nacht ist alles gehüllt. O Fingal, mögen die Väter dich schützen, erliegt du, find' ich auf diesem Felsen mein Grab. Leb' wohl!		Einsam sitzt dort Comala, sie blickt hinab in das Thal, wohin sie zogen; düstere Ahnung trübt ihr Auge. Komm Melicoma, die Nacht mit Gesang ihr zu vertreiben.		Sie flohen wie auf der Haide Das Rothwild, vom Jäger gejagt, Denn todt im Waffengeschmeide Lag, der's mit ihm gewagt.	
<i>Chor der Krieger</i>	31	<i>Melicoma</i>	50	<i>Melicoma und Chor der Jungfrauen</i> . 53	
Auf, auf, in die Schlacht! Fingal führt uns zum Sieg, Folgt ihm, dem König von Morwen. Auf! Laut schallet das Horn, Auf, in die Schlacht! Rufet die Feinde, ruft sie zur Schlacht.		So lasst uns ihr singen ein Lied von Fingals Thaten, das wiederhalle in Morwens Bergen.		O höre, Comala, was Fingal gethan, Den nie ein Feind überwunden.	
		Ballade.		<i>Comala</i>	57
		<i>Dersagrena</i>	51	Still ist die Jagd, kein Laut ertönt, als das Brausen des Stroms; düstre Nacht entsinkt den Höh'n. Sieh dort, Melicoma, wer eilt am Rand des Waldes so schnell dahin? O weh mir, flieht nicht daher ein Krieger Fingals?	
		Vom Lochlin kam gezogen Suaran der stolze Held; Über die Meereswogen Zog er nach Morwens Feld.		<i>Melicoma</i>	60
		An Fingal sich zu rächen Schwur er seit Jahren schon; Die Lanze wollt' er brechen Mit ihm um Land und Thron.		Verscheuche der Angst Gebilde! Einen Hirsch erblick' ich, schnell springt er hin durch's Thal.	
		<i>Melicoma und Chor der Jungfrauen</i> 53		<i>Comala</i>	61
		O höre, Comala, was Fingal gethan, Den nie ein Feind überwunden.		Seht ihr die weissen Gestalten, riesengross? Sie drohen uns zu erdrücken; Ein Blitzstrahl hellte auf die ungeheuren Leiber.	

Dersagrena 63
O Comala, was du sahst sind die Ahnen nicht,
Nur Felsen, umspielt vom hellen Strahl.

Comala 64
Wo weilst du, Fingal? rings umher zieht
Nachtgrauen auf!
Hört ihr nicht fernes Getümmel?
Den Weheruf, der Speere Rauschen?
Sie fliehen einher in wilder Flucht.

Dersagrena und Melicoma . . . 68
Es ist der Sturm, der in den Bäumen rauschet,
Und aus den Bergen schallt sein Echo wieder.

Comala 70
Warum, o Strom, seh' ich dein Wasser in
Blut?
Öde und leer sind deine Ufer;
Schlummert Fingal, der Held?
O Tochter der Nacht, blick' herab aus des
Himmels Gewölk,
Dass ich schaue in deinem Strahl
Den Schimmer seines Panzers.
Wenn nicht, erscheine Strahl des Todes,
Du Licht der Väter
Komm und sprühe, zeig' mir im Glanze
den Helden,
Der ruht im Tode.

Chor der Jungfrauen 74
Schrecklich brauset der Sturm,
Kommt, lasst uns fliehen,
Eh' uns der Tod hier kommt
Im flammenden Strahl.

Sehet, wie die Schatten
Der Gefallenen zieh'n;
Weh uns, wenn die Feinde
Im Siege sich nah'n.

Chor der Geister 89
Wir wandeln auf dem Sturm durch's Feld,
In Wolken gehen uns're Wege;
Wir führen zu den Vätern heim
Die Helden, die im Kampfe fielen.
Wo der Kampf geschah'n
In Thälern, auf Höh'n,
Dort ruh'n wir und nennen
Die Namen und kennen
Jeden, der stirbt.

Comala 100
Ihr Geister der Väter
Nennet Jeden, der stirbt,
Nur Fingal nicht.
Was flüstern sie und reden?
Gewiss, er starb, er fiel,
Warum ihr Geister erscheint ihr mir?

Chor der Geister 104
Geschlagen ist die grimme Schlacht,
Im Kampfe fiel der Schilde Fürst,
Es schwebet heim zu uns sein Schatten.

Comala 111
O dass ich nicht sitze an Caruns Wellen,
Ihn zu beströmen mit meinen Thränen.
Voll von Jammer, in Tagen der Jugend
Geh' ich zur Kluft, wo du schlummerst.
Geist Fingals, entflohn zum Gewölk,
Schwebe nieder zu mir!
Comala folgt dir nach.

Chor der Krieger 114
Entflohn ist der Feinde Getöse,
Nicht sieht man sein Ross auf den Höhen,
Sie flohen vor Fingals Gewalt.
Wie Donner hinfährt im Gewölke
Und Sturm hinbrauset im Blachfeld,
So stürmte der Held von Morwen.
Von den Hügeln tönt fröhlicher Siegesruf!
Es klinget das Schwert an die Schilde,
Geröthet von Caracul's Blut.

Chor der Jungfrauen 138
Lasst ab vom lauten Siegesgesang,
Ihr Krieger Fingals, schweigt;
Es floh der Feind vor eurem Arm,
Doch klagt um uns und euch.

Fingal 140
Was klaget traurig euer Lied?
Es floh der Feind vor meinem Schwert!
Singt laut die Schlacht an Caruns Fluth,
Dass bis zur Höh' der Jubel dringt,
Wo Comala meiner harrt.

Chor der Jungfrauen 142
Lass ab vom lauten Siegesgesang,
Denn nimmer siehst du Comala!
Sie wähte dich besiegt, und starb;
O klagt um uns und euch.

Fingal 143
O Comala!
Es floh der Feind vor meinem Schwert,
Der Sturm ist hin, die Sonne strahlt;

Doch du, du Licht meiner Seele,
O Comala, du liegst und schlummerst
Todt in der Kluft.
Lasst mich schauen die Geliebte,
Zeiget, wo die Holde schläft.
Weh! am Felsen ruht sie bleich,
Entseelt, die ich so sehr geliebt.

Chor 147
O klagt!

Fingal 147
O ständest du hoch wie ehemals am Fels,
Brächte des Lüftchens Hauch mir noch
Deine Stimme, o Comala!

Chor 148
O klagt, klagt um Comala!

Fingal 149
Einsam zieh' ich durch die Berge,
Einsam bei Tag und Nacht!
Du zeigst dich im Dunkel der Wälder,
Zeigst dich am Strom des Gebirgs nie mehr.

Chor 147
O klagt!

Fingal 147
O ständest du hoch wie ehemals am Fels,
Brächte des Lüftchens Hauch mir noch
Deine Stimme, o Comala!

Chor 147
O klagt, klagt um Comala!

Fingal 149
Schlaget die Harfen, erhebt den Gesang,
Singet, Mornis Jungfrauen,
Singet, ihr Barden
Comala's Preis, singet ein Lied
Ihr nach in der Väter Heimath.

Chor der Barden und Jungfrauen 150
Aus den Wolken herab
Schauen die Geister der Ahnen,
Und Blitze umflammen die Jungfrau.
Wann ertönt auf der Haide ihr Ruf?
Wann erhebt sie vom Hügel zur Jagd sich?
Strahlen des Monds tragen empor
Die Seele der Jungfrau;
Es winkten die Geister der Ahnen.
Send' uns im Traume zurück dein Bild,
Und lind're die Trauer,
Tröste das klagende Herz.

Strahlen des Mondes tragen empor
Die Seele der lieblichen Jungfrau;
Es winkten die Geister der Ahnen.



Dramatisches Gedicht nach Ossian
für Solo, Chor und Orchester.

Einleitung.
Molto moderato.

Niels W. Gade, Op. 12.

Clarineti in A.

Fagotti.

Corni in D.

Timpani in A.C.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

First system of musical notation, measures 1-5. The score is written for a piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a single bass line. The voice part is a single staff. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The tempo marking *a 2.* is present above the voice staff in measure 3.

Second system of musical notation, measures 6-10. The score continues from the first system. Dynamics include *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *mf* (mezzo-forte), and *attacca*. The piano part continues with complex textures, and the voice part features melodic lines with various dynamics.

Nº 1. Chor der Krieger und Barden.

Andante.

Allegro non troppo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in C.

Trombe in C.

Trombone Alto e Tenore.

Trombone Basso.

Tuba.

Timpani in C.G.

Cinelli. Solo

Violino I.

Violino II.

Viola.

Tenori.

Bassi.

Violoncello.

Contrabasso.

Andante.

Allegro non troppo.

Andante.

Allegro non troppo.

This page of a musical score, likely for a symphony, features multiple staves with various musical notations. The score includes vocal parts with lyrics in German. The lyrics are: "Auf, auf, auf, erhebt das Pa_nier, erhebt das Pa_nier, auf, laut schallt das Horn, laut schallt das Horn, auf,". The score includes dynamic markings such as *cresc.*, *mf*, and *f*. The notation includes notes, rests, and other musical symbols. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 10 in the bottom right corner.

The musical score is divided into several systems. The first system at the top contains four staves with intricate, fast-moving musical notation. The second system consists of five staves, including a grand staff and three single staves, with dynamic markings such as *fp*, *p*, *mf*, and *f*. The third system features vocal staves with lyrics in German, including "nier, auf in die Schlacht!" and "Fin - gal führt uns zum Sieg,". The score is written in a historical style with various musical notations such as slurs, trills, and dynamic markings.

10

führt uns zum Sieg, folgt ihm, dem Kö - nig von Mor - wen. Auf! Laut schallet das

führt uns zum Sieg, folgt ihm, dem Kö - nig von Mor - wen. Auf! erhebt das Panier, erhebt das Pa.

This musical score is for a large ensemble, likely a symphony orchestra and choir. It consists of 18 staves. The top 12 staves are for the orchestra, including woodwinds, brass, and strings. The bottom 6 staves are for vocal soloists and a choir. The vocal parts have German lyrics. The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and a variety of dynamic markings such as *mf* and *sf*. The vocal parts enter in the final system with the lyrics: "Horn, auf, auf, in die Schlacht! auf in die Schlacht, auf in die Schlacht!" and "nier, auf, auf, in die Schlacht! auf in die Schlacht! Stürmt in Ca - raculs".

Horn, auf, auf, in die Schlacht! auf in die Schlacht, auf in die Schlacht!

nier, auf, auf, in die Schlacht! auf in die Schlacht! Stürmt in Ca - raculs

Stürmt in Ca - raculs Hee - re wie Gei - ster der Luft! Stürmt in Ca - raculs Hee - re wie

Hee - re wie Geister aus Hö - hender Luft! Stürmt in Ca - raculs Hee - re wie Geister aus Höhender

Gei - ster der Luft, folgt ihm, dem Kö - nig der Spee - re! Folgt ihm, folgt ihm,

Luft, folgt ihm, dem Kö - nig der Spee - re! Folgt ihm, folgt ihm, folgt

The musical score on page 10 consists of several staves. The upper staves feature complex orchestral textures with many sixteenth and thirty-second notes. The lower staves include a vocal line with the following lyrics:

folgt ihm, folgt ihm, folgt ihm, ruft die Feinde, ruft die Feinde, ruft sie zur Schlacht, scheuet den
ihm, folgt ihm, folgt ihm, ruft die Feinde, ruft die Feinde, ruft sie zur Schlacht, scheuet den

Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout the score, indicating changes in volume.

The musical score is arranged in two systems. The first system includes a piano accompaniment (piano and bass staves) and a violin part (treble and bass staves). The piano part features complex chordal textures and arpeggiated figures, with dynamic markings such as *ff*, *fz*, *mf*, and *p*. The violin part has a melodic line with some double stops. The second system contains vocal parts for a soprano and a bass, with German lyrics written below the staves. The lyrics are: "Tod nicht, scheut nur — die Flucht! Auf! auf! Hört, hört die". The vocal parts are accompanied by a piano accompaniment that continues the musical themes from the first system. The score is written in a key with one flat (B-flat) and a common time signature.

Tod nicht, scheut nur — die Flucht! Auf! auf! Hört, hört die
 Tod nicht, scheut nur — die Flucht! Auf! auf! Hört, hört die

Auf! auf! Kaum grauet der Tag und Ca-ra-cul liegt be-siegt vom
 Auf! auf! Kaum grauet der Tag und Ca-ra-cul liegt be-siegt vom

Kö - nig von Mor - - wen. Folgt ihm, dem Kö - nig von Mor - wen, folgt ihm, dem König von Mor -
 Kö - nig von Mor - - wen. Folgt ihm, dem Kö - nig von Mor - wen, folgt ihm, dem König von Morwen,

wen, folgt ihm, dem Kö - nig, folgt ihm, dem Kö - nig von Mor - - wen!

folgt ihm, dem Kö - nig, folgt ihm, dem Kö - nig, dem Kö - nig von Mor - - wen!

Nº 2.

Andante.

Flauti.

Oboi.

Clarineti in A. *a 2.*

Fagotti. *a 2.*

Corni in D. *f*

Corni in C. *f*

Trombe in C. *a 2.*

Trombone Alto e Tenore.

Trombone Basso.

Tuba.

Timpani.

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

COMALA.

FINGAL. (Frei im Takte)

Heu - te noch brechlichdes stolzen Königs' Macht, mit seinem Blu - te

Violoncello. *ff*

Contrabasso. *ff*

Andante.

The musical score is arranged in two systems. The first system consists of 12 staves, with the first 6 staves grouped by a brace on the left. The second system consists of 4 staves. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The first system contains mostly rests, with some notes in the 3rd, 4th, 5th, and 6th staves. The second system features a vocal line with German lyrics: "sol-len sich rö-then Ca-runs Wel-len, die Ber-ge sol-len wie-der-hal-len, wenn er im Kampf und sei-ne Schaa-ren". The vocal line is written in a bass clef. The accompaniment consists of piano and organ parts, with the piano part in the 1st and 2nd staves of each system, and the organ part in the 3rd and 4th staves of each system.

sol-len sich rö-then Ca-runs Wel-len, die Ber-ge sol-len wie-der-hal-len, wenn er im Kampf und sei-ne Schaa-ren

Musical score for a piece in E major, featuring piano and vocal parts. The score includes dynamic markings like *ff*, *f*, and *dim.*, and performance instructions like "in E. H." and "tr".

The score is written for a piano and voice. The piano part consists of multiple staves, including a grand staff (treble and bass clef) and a separate treble staff. The vocal part is written in a single staff. The key signature is E major (three sharps). The time signature is not explicitly shown but appears to be 4/4.

The vocal line includes the lyrics:

 fal - - len. Wie Win - de das Laub, will ich der Fein - de Heer zer - streu - - en.

The piano part features various dynamic markings: *ff* (fortissimo), *f* (forte), and *dim.* (diminuendo). There are also performance instructions like "in E. H." (in E. H.) and "tr" (trill).

Più lento.

Più lento.

p *dim.*

dim. *p*

p *dim.*

dim.

p *dim.*

p *dim.*

p *dim.*

dol. *rit.*

Co - mala! Noch eli die Nachtsich en - det, kehr' ich zurück zu

tr. *dim.* *p* *dim.*

Più lento.

Andante con moto.

Fl.

Ob.

Clar. in B.

Fag.

Cor. in F.

Cor. in C.

Comala.

Fingal.

dir. Leb' wohl, du Ge - lieb - te! Fürchte nichts, fürchte nichts, mit mir ist der

Andante con moto.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in B.), and Bassoon (Fag.). The brass section includes two Horns in F (Cor. in F.) and two Horns in C (Cor. in C.). The string section is represented by five staves. A vocal soloist, Fingal, is featured with a vocal line and lyrics in German. The tempo is marked 'Andante con moto.' and the key signature has two flats (B-flat major). Dynamics such as *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano) are used throughout the score. A trill (tr) is marked in the string section near the end of the page.

This page of a musical score is for a piano and voice. The top section features a complex piano accompaniment with various dynamics like *f*, *p*, and *dim.*. The bottom section includes a vocal line with German lyrics: "Leb wohl, du Licht meiner See" and "Sieg im Bunde und die Liebe." The music is in a key with one flat and a 3/4 time signature.

le! Kein Strahl erhellt nur schwach mir die Pfade; in Nacht ist Al - les, ist Al - les ge - hüllt. Fürchte

nichts, fürch_te nichts, mit mir ist der Sieg im Bun.de und die Lie_be. Du Ge_liebte, o fürchte

mf *p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.*

dol.

mf *p* *dim.* *p* *dim.*

Fin - gal, mögen die Vä - ter dich schüt - zen! Er - liegst du, find' ich auf die - sem
 lieb - te, leß - wohl, - fürch - te nichts, - Ge - liebte!

Musical score for a vocal and piano piece, page 26. The score includes vocal staves with lyrics and piano accompaniment with various musical notations and dynamics.

Dynamics and markings in the piano part include: *p*, *f*, *dim.*, *pp dolce*, *mf*, *pp*, *mf*, *pp*, *mf*.

The vocal part includes the following lyrics:

Fel - sen mein Grab. O Fin - gal, o mögen die Vä - ter dich schüt - zen, o
 Fürchte nichts, o fürchte nichts, Ge - liebte! Leß wohl, Ge -

Fin - gal, mögen die Vä - - ter dich schüt - - zen!

lieb - - te, fürch - - te nichts, o du Ge - lieb - te, laß wohl, du Ge - lieb - - te, fürchte

a. 2.
f *fz* *p*
mf *fz* *p*
p *mf* *fz* *p*
mf *fz* *p*
p *fz* *p*
p *mf* *fz* *p*
p *mf* *fz* *p*
p *mf* *fz* *p*
p *mf* *fz* *p*
 nichts, Geliebte, o fürchte nichts! Noch eil der Morgengraut, liegt Ca-ra-cul todt— und ich in

10

con anima *p*

Leb wohl, — leb wohl, — Ge —

dei-nen Armen, o — fürchte nichts, leb wohl, Ge — lieb — — te!

Cello SOLO *p* *p* *p*

a tempo

p *riten.* *p* *p.* *pizz.* *arco*

lieb - - ter, leß wohl, leß wohl, leß wohl!

Leß wohl, leß wohl, leß wohl!

TUTTI.

p *riten.* *p* *a tempo*

Nº 3. Chor der Krieger.

Allegro non troppo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in C.

Trombe in C.

Tromboni.

Tuba.

Timpani in C. G.

Cinelli.

Violino I.

Violino II.

Viola.

Tenori.

Bassi.

Violoncello.

Contrabasso.

CHOR

Auf, auf, auf in die Schlacht, Fingal

Auf, auf in die Schlacht, auf in die Schlacht, Fingal

Allegro non troppo.

führt uns zum Sieg! Auf, auf in die Schlacht, Fingal führt uns zum Sieg! folgt ihm, dem
 führt uns zum Sieg! Auf, auf in die Schlacht, Fingal führt uns zum Sieg! Auf, folgt ihm, dem

Kö-nig von Mor - wen, folgt ihm, dem König von Mor - wen! Auf, laut schal-let das
 Kö-nig von Mor - wen, folgt ihm, dem König von Mor - wen! Auf, erhebt das Panier, erhebt das Pa-

Horn, auf, auf in die Schlacht, auf in die Schlacht, auf in die Schlacht, auf,
 nier, auf, auf in die Schlacht, auf in die Schlacht, auf in die Schlacht, auf,

auf, auf, folgt ihm, folgt ihm, folgt ihm, folgt

auf, auf, folgt ihm, folgt ihm, folgt ihm, folgt

folgt ihm, folgt ihm, folgt ihm, folgt

⊕ Sprung bis Zeichen ⊕

ihm, ru-fet die Feinde, ru-fet die Feinde, ruft — sie zur Schlacht, ru-fet die Fein - de zur Schlacht, ruft

ihm, ru-fet die Feinde, ru-fet die Feinde, ruft — sie zur Schlacht, ru-fet die Fein - de zur Schlacht, ruft

16300

⊕ Sprung bis Zeichen ⊕

sie zur Schlacht. Auf, auf in die Schlacht! Auf, auf in die Schlacht, auf in die Schlacht, —
 — sie zur Schlacht. Auf in die Schlacht, auf, auf, auf in die Schlacht, auf, auf, Schlacht, auf in die

animato

auf, auf in die Schlacht!

Schlacht, auf, auf in die Schlacht!

animato

16300

This page of musical notation is a complex score for multiple instruments or voices. It consists of 18 staves in total, arranged in a system. The notation is handwritten and includes a variety of musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into several measures, with some measures containing multiple staves. The notation is dense and intricate, with many notes and rests. The page is numbered 39 in the top right corner. The paper is aged and shows some wear and tear.

Handwritten musical notation on aged paper, featuring multiple staves with complex rhythmic patterns, dynamic markings like *a2.*, *f*, and *ff*, and various musical symbols.

This page of a musical score is divided into two main sections: a piano part (top 10 staves) and an orchestral part (bottom 8 staves). The piano part is written for a grand piano, with the right hand on the upper staves and the left hand on the lower staves. The orchestral part includes staves for various instruments, though they are mostly empty, suggesting a sparse orchestration. The score is marked with various dynamics and articulations, including *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *pizz.* (pizzicato). The tempo is indicated as *a 2.* (allegretto). The score is written in a single system, with the piano part and orchestral part sharing the same time signature and key signature.

Clar. *p*

Fag. *pp*

Cor. in D. *SOLO mf* *p*

Timp. *pp*

con sord. *p*

con sord. *p*

dim. *pp*

dim. *pp*

dim. *pp*

Cor. *pp* *rall.* *pp*


dim. *pp*

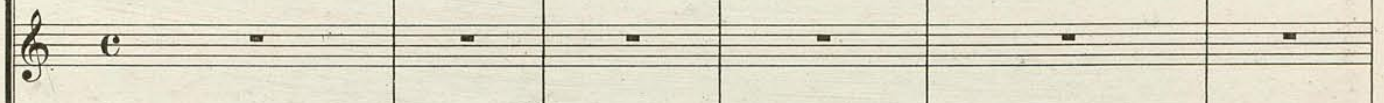
dim. *pp*

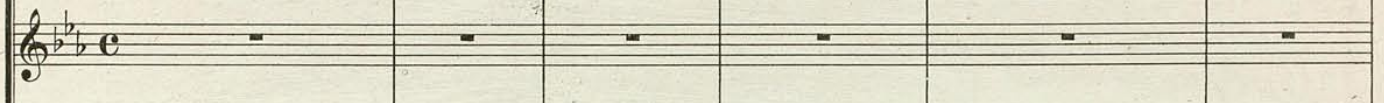
pp

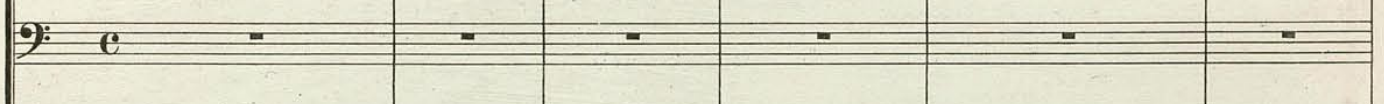
pp

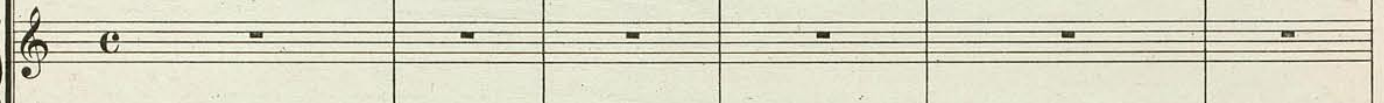
Nº 4.
Andante.


Flauti. 

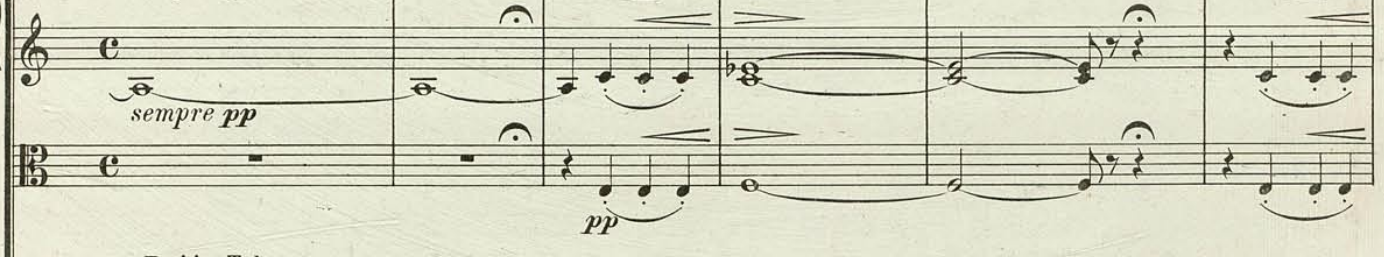
Oboi. 


Clarinetti in A. 


Fagotti. 

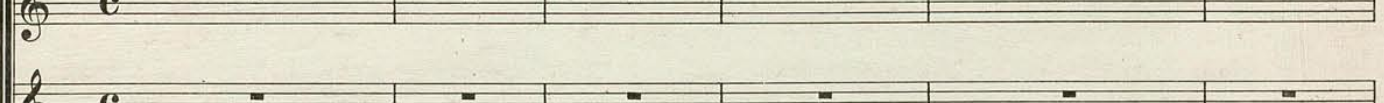
Corni in E. 


Violino I. 


Violino II. 


Viola. 


COMALA. 
 Frei im Takte.
 O grau.en.vol.le Stil.le! Dahin, da.hin sind die lieb.li.chen Träume,

DERSAGRENA. 

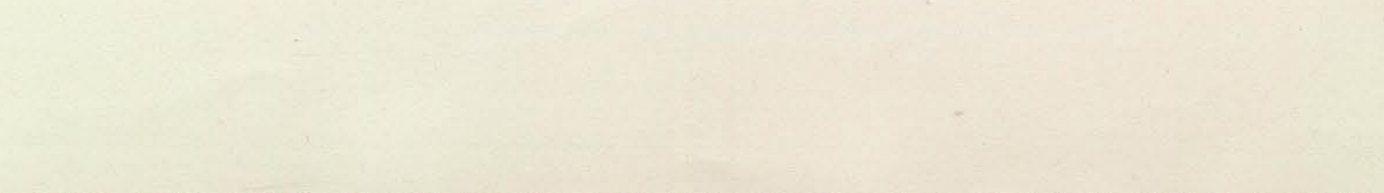
MELICOMA. 

Soprano I. 

Soprano II. 

Alto. 

Chor der Jungfrauen.

Violoncello. 

Contrabasso.

Andante.

Com.
mir bleibt nur Angst und Ge - fahr. O grau - en - vol - le Stül - le! nichts hör' ich mehr, als in der Fer - ne

nur des Stromes Rauschen; nichts seh' ich mehr, als dunk - le Wolken wet - ter - leuchtend in der Fer - ne.

Ob.
Andantino.
Com.
Der. Dahin, da - hinsind die lieb - lichen Träume, da - hin. *dol.*
Mel.
dol. Kla - ge nicht! wa - rum die Thräne? Noch lebt Fin - gal, der
Kla - ge nicht! wa - rum die Thräne? Noch lebt Fin - gal, der

p dol.

mf

p

p

p

p

Held. O kla - ge nicht! wa - rum die Thrä - ne? Noch lebt Fin - gal, der Held, noch lebt

mf

Held. O kla - ge nicht! wa - rum die Thrä - ne? Noch lebt Fin - gal, der Held, noch lebt

mf

p Kla - ge nicht, o kla - ge nicht! wa - rum die Thrä - ne? Noch lebt Fin - gal, der Held, noch lebt

p Kla - ge nicht, o kla - ge nicht! wa - rum die Thrä - ne? Noch lebt Fin - gal, der Held, noch lebt

mf

p

Fin - gal, der Held. Wa - rum bangt dei - ne See - le, wa - rum bangt deine See - le um

Fin - gal, der Held. Wa - rum bangt dei - ne See - le, wa - rum bangt deine See - le um

Fin - gal, der Held. Wa - rum bangt dei - ne See - le, wa - rum bangt deine See - le um

Fin - gal, der Held. Wa - rum bangt dei - ne See - le, wa - rum bangt deine See - le um

a 2.

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with various dynamics and articulations. The vocal part is written on a single staff with lyrics in German. The score is divided into two systems. The first system includes piano accompaniment and vocal lines. The second system includes piano accompaniment and vocal lines with lyrics. The lyrics are: "ihn, der die Furcht nicht kennt? O kla - ge nicht, kla - ge nicht, kla - ge nicht, kla - ge nicht!". The piano part includes dynamics such as *f*, *p*, *mf*, *pp*, *cresc.*, *dim.*, and *rit.*. The vocal part includes dynamics such as *p*, *mf*, and *pp*.

ihn, der die Furcht nicht kennt? O kla - ge nicht, kla - ge nicht, kla - ge nicht, kla - ge nicht!

ihn, der die Furcht nicht kennt? O kla - ge nicht, kla - ge nicht, kla - ge nicht, kla - ge nicht!

ihn, der die Furcht nicht kennt? O kla - ge nicht, kla - ge nicht, kla - ge nicht, kla - ge nicht!

ihn, der die Furcht nicht kennt? O kla - ge nicht, kla - ge nicht, kla - ge nicht, kla - ge nicht!

16300

poco lento

SOLO *dol.* *dim.*

SOLO *p* *dim.*

pp *pp* *pp* *dim.* *dim.* *dim.*

p *pp*

Dahin, da hin sind die lieblichen Träume, da - hin.

poco lento

16300

Andantino.

Oboi.

Arpa.

Violino I.

Violino II.

Viola.

DERSAGRENA.

dol. (Erzählend.)

Ein-sam sitzt dort Co - ma - la, sie blickt hi - nab in das Thal, wo hin sie zo - gen;

MELICOMA.

Violoncello.

Contrabasso.

Andantino.

animato

p

p

p

animato

dü-ste-re Ahnung trübt ihr Au - ge. Komm, komm, Me - li - co - ma, die Nacht mit Ge - sang — ihr zu ver - trei -

p

p

Più animato.

mf

pizz.

f

ben. (Frei im Takte.) *rit.*

So lasst uns ihr sin-gen ein Lied von Fingals Tha - - ten, das wieder-

pizz.

f

Più animato.

ritard.

mf

ritenuto

rit.

halle in Morwens Ber - - gen.

Nº 5. Ballade.

Andantino.

Flauto.

Clarineti in A.

Fagotti.

Corni in D.

Arpa.

Violino I.

Violino II.

Viola.

DERSAGRENA.

Vers 1. *mf*
Vom Lochlin kam — ge — zo — gen Sua — ran, der stol — ze Held; —

Vers 2.
Es stürm — te ü — ber die Hai — de, es stürmte ü — ber die Höhn — Sua.

Vers 3. *p*
Wie sinkt der Mond in die Flu — then, so sank gar bald im Streit — der

MELICOMA.

SOPRANO II SOLO.

Soprano I.

Soprano II.

Alto.

CHOR.

Violoncello.

Contrabasso.

Andantino.

ü - ber die Mee - res - wo - gen zog er nach Morwens Feld. An Fin - gal sich zu rä - chenschwur
 ran im Waf - fen - ge - schmeide, er su - chte den Held von Mor - wen. Hoch auf dem Ber - ge ge - rü - stet stand
 Kö - nig, und musste ver - blu - ten, es hat ihn der Kampf ge - reut. Sie flo - hen, wie auf - der Hai - de das

*un poco rit.***Tempo**

Musical score for a piece in 2/4 time, marked *un poco rit.* and **Tempo**. The score is written for a piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a single bass clef staff. The voice part is written in a single staff. The key signature is one sharp (F#). The tempo marking is *un poco rit.* and **Tempo**. The score includes various musical notations such as notes, rests, dynamics (*p*, *f*, *mf*), articulation (*pizz.*, *arco*), and phrasing slurs. The lyrics are in German.

er seit Jah - ren schon; — die Lan - ze wollt' er bre - chen mit ihm um Land und Thron. —
 Fin - gal, ein Blitz in der Nacht; wenn's Kö - nig Suaran ge - lü - stet, er war be - reit zur Schlacht. —
 Rothwild, vom Jä - ger ge - jagt, — denn todt im Waffen - ge - schmei - de — lag, der's mit ihm ge - wagt. —

*un poco rit.***Tempo**

Musical score for a piece in 2/4 time, featuring piano, violin, and vocal parts. The score includes dynamic markings such as *mf*, *f*, *dim.*, *p*, and *pizz.* The lyrics are in German and appear to be a hymn or religious song.

The score is arranged in two systems. The first system includes a piano part (left), a violin part (middle), and a vocal part (right). The piano part features a melodic line with a *dim.* marking. The violin part features a melodic line with a *mf* marking. The vocal part features a melodic line with a *mf* marking.

The second system includes a piano part (left), a violin part (middle), and a vocal part (right). The piano part features a melodic line with a *dim.* marking. The violin part features a melodic line with a *mf* marking. The vocal part features a melodic line with a *mf* marking.

The lyrics are in German and appear to be a hymn or religious song. The lyrics are:

hö - re, Co - ma - la, was Fin - gal ge - than. O hö - re, Co - ma - la, was Fin - gal ge - than, den
 hö - re, Co - ma - la, was Fin - gal ge - than. O hö - re, Co - ma - la, was Fin - gal ge - than, den
 O hö - re, Co - ma - la, was Fin - gal ge - than, den
 O hö - re, Co - ma - la, was Fin - gal ge - than, den

Tempo I.

1. 2. 3.

dim. *p*

dim. *p*

dim. *dim.* *p*

dim. *p*

arco *p*

arco *p*

arco *p*

arco *p*

nie ein Feind ü - ber - wun - den. —

dim. *p*

nie ein Feind ü - ber - wun - den. —

dim. *p*

nie ein Feind ü - ber - wun - den. —

dim. *p*

nie ein Feind ü - ber - wun - den. —

dim. *p*

arco *p*

arco *p*

This musical score page, numbered 56, features a piano part and an orchestral part. The piano part is written on a grand staff (treble and bass clefs) and includes a third system with three staves. The orchestral part consists of five systems, each with five staves. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a series of chords marked *p* and *pp*, followed by a melodic line with triplets and a final chord marked *pp*. The orchestral part is mostly silent, with some activity in the lower strings. The score is written in a clear, professional style with standard musical notation.

pizz.

pizz.

pizz.

p

p

p

dim.

pp

p

p

p

Nº 6.

Moderato.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corno in D. *pp* SOLO

Corno in Es.

Trombe in Es.

Timpani in Es. A.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

COMALA. *p tranquillo*
Still, still ist die Jagd, kein Laut er-tönt, als das

DERSAGRENA.

MELICOMA.

Soprano I. R.

Soprano II. H

Alto. C

Violoncello. *pp*

Contrabasso. *pp*

Moderato.

a 2.

pp

pp

pp

pp

pp

pp

pp

pp

Brau - sendes Strom's; dü - stre Nacht entsinkt den Höh'n.

pp

pp

First system of musical notation, measures 1-6. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a single line. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, measures 7-12. The piano part features a tremolo effect in the right hand and a bass line in the left hand. The violin part has a single line. Dynamics include *p trem.*, *mf* (mezzo-forte), and *f* (forte).

Third system of musical notation, measures 13-18. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a single line. Dynamics include *f* (forte).

Fourth system of musical notation, measures 19-24. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a single line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Fifth system of musical notation, measures 25-30. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a single line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

mf *dim. p* *mf dolce* *dim.* *p*
mf *dim.* *p*
mf *dim.* *p*
p *dim.* *p*
pp
p *f* *dim.* *dol.* *p*
p *f* *dim.* *p*
p *f* *dim.* *p*
f *dim.* *p*
p *f* *dim.* *p*

flieht nicht da her ein Krieger Fin - gals?
 Ver_scheu _ che der Angst Ge_bil_de! Einen

poco stringendo

dim.

p

a 2.

cresc.

p

cresc.

p

cresc.

p

cresc.

agitato

Seht ihr die weissen Ge-stal-ten, rie-sen-

Hirsch erblick' ich, schnellspringter hindurch's Thal.

p

cresc.

poco stringendo

p

cresc.

p

cresc.

Tempo I.

The image displays a page from a musical score, likely for a symphony or opera, featuring both instrumental and vocal parts.

Top System: This section contains several staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a rest followed by a series of chords and single notes, marked with *mf*. The second staff also starts with a rest, followed by a melodic line with eighth and sixteenth notes, also marked *mf*. The third staff is a bass line with a similar rhythmic pattern, marked *mf*. The fourth staff continues the melodic line, marked *mf*. The fifth staff is a treble part with a few notes, marked *f*. The sixth staff is a bass part with a few notes, marked *f*. The seventh staff is a treble part with a few notes, marked *f*. The eighth staff is a bass part with a few notes, marked *f*.

Middle System: This section features vocal staves. The first staff is a soprano part with a treble clef and a key signature of one sharp. It begins with a rest, followed by a series of notes, marked *mf*. The second staff is an alto part with a treble clef and a key signature of one sharp. It begins with a rest, followed by a series of notes, marked *mf*. The third staff is a tenor part with a bass clef and a key signature of one sharp. It begins with a rest, followed by a series of notes, marked *mf*. The fourth staff is a bass part with a bass clef and a key signature of one sharp. It begins with a rest, followed by a series of notes, marked *cresc.*. The fifth staff is a treble part with a few notes, marked *f*. The sixth staff is a bass part with a few notes, marked *f*. The seventh staff is a treble part with a few notes, marked *f*. The eighth staff is a bass part with a few notes, marked *f*.

Bottom System: This section contains several staves of music. The first staff has a treble clef and a key signature of one sharp. It begins with a rest, followed by a series of notes, marked *gross?*. The second staff is a treble part with a few notes, marked *Sie dro - hen uns zu er - drü - cken;*. The third staff is a treble part with a few notes, marked *ein Blitz - strahl hellte auf die un - ge - heu - ren*. The fourth staff is a treble part with a few notes, marked *gross?*. The fifth staff is a treble part with a few notes, marked *Sie dro - hen uns zu er - drü - cken;*. The sixth staff is a treble part with a few notes, marked *ein Blitz - strahl hellte auf die un - ge - heu - ren*. The seventh staff is a treble part with a few notes, marked *gross?*. The eighth staff is a treble part with a few notes, marked *Sie dro - hen uns zu er - drü - cken;*. The ninth staff is a treble part with a few notes, marked *ein Blitz - strahl hellte auf die un - ge - heu - ren*. The tenth staff is a treble part with a few notes, marked *gross?*. The eleventh staff is a treble part with a few notes, marked *Sie dro - hen uns zu er - drü - cken;*. The twelfth staff is a treble part with a few notes, marked *ein Blitz - strahl hellte auf die un - ge - heu - ren*.

Musical score for page 63, featuring piano and vocal parts. The score includes various musical notations such as *dim.* (diminuendo), *dol.* (dolce), *p* (piano), and *pp* (pianissimo). The lyrics are in German and include the words "Lei - ber.", "O Co - ma - la, was du sahst, sind die Ah - nenn nicht, nur Fel - sen, nur Fel - sen, um -".

The score is written for piano and voice. The piano part consists of multiple staves, including a grand staff (treble and bass clef) and several single staves. The vocal part is written on a single staff. The lyrics are in German and include the words "Lei - ber.", "O Co - ma - la, was du sahst, sind die Ah - nenn nicht, nur Fel - sen, nur Fel - sen, um -".

The score includes various musical notations such as *dim.* (diminuendo), *dol.* (dolce), *p* (piano), and *pp* (pianissimo). The lyrics are in German and include the words "Lei - ber.", "O Co - ma - la, was du sahst, sind die Ah - nenn nicht, nur Fel - sen, nur Fel - sen, um -".

64

p *a 2.*

p *mf* *p*

Wo weilst du, Fin - gal, wo
spielt vomhel - len Strahl.

p *p* *p*



weilst du, Fin - gal? Rings umher zieht Nacht - grau - en auf!

dim. pp

dim. pp

dim. pp

dim. pp

16300

stringendo

p

p

p

mf

cresc.

mf

p

cresc.

cresc.

cresc.

cresc.

Hört ihr nicht fer - nes Ge - tū - mel? den We - he - ruf, der Spee - re Rau - schen? Sie

f

cresc.

stringendo

cresc.

stringendo

flie - - - hen, sie flieh'n einher, sie flie - hen in wil - der Flucht.

First system of musical notation, measures 1-4. The score includes multiple staves with various musical notations including rests, notes, and dynamic markings like *f*, *p*, and *a 2.* The key signature has two flats.

Second system of musical notation, measures 5-8. The piano accompaniment features a dense texture of sixteenth notes. Dynamic markings include *ff*, *dim.*, and *p*.

Third system of musical notation, measures 9-12. This system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Es ist der Sturm, der in den Bäumen rauschet,".

Fourth system of musical notation, measures 13-16. The piano accompaniment continues with dynamic markings like *ff*, *dim.*, and *p*.

Musical score for piano and voice, page 69. The score features a piano accompaniment with multiple staves and a vocal line with German lyrics. The music is in a minor key and includes dynamic markings such as *dim.* and *p*.

The piano part includes several staves with complex rhythmic patterns, including triplets and sixteenth notes. The vocal line consists of two parts, both with the same lyrics. The lyrics are:

und aus den Ber - - - gen schallt sein E - - cho wie - - der.

The score includes dynamic markings such as *dim.* (diminuendo) and *p* (piano). The piano part features a variety of musical notations, including chords, arpeggios, and melodic lines.

Allegro non troppo.

a 2.

p *f*

f

cresc.

dim. *p*

f *dim.* *p*

f *dim.* *p*

agitato

Wa - rum, o Strom, seihichdein

cresc.

cresc.

f *dim.* *p*

f *dim.* *p*

Allegro non troppo.

mf *dim.*

mf *p*

dim. *dim.* *dim.*

Was - ser in Blut? Wa - rum, o Strom, wa - rum, o

dim. *dim.*

First system of musical notation, measures 1-5. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Second system of musical notation, measures 6-10. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Third system of musical notation, measures 11-15. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Fourth system of musical notation, measures 16-20. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Fifth system of musical notation, measures 21-25. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Sixth system of musical notation, measures 26-30. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Seventh system of musical notation, measures 31-35. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Eighth system of musical notation, measures 36-40. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Ninth system of musical notation, measures 41-45. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Tenth system of musical notation, measures 46-50. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Eleventh system of musical notation, measures 51-55. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Twelfth system of musical notation, measures 56-60. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

Thirteenth system of musical notation, measures 61-65. The vocal line (top) features a melodic phrase starting with a sharp sign. The piano accompaniment (bottom) includes a bass line with a sharp sign and a treble line with a sharp sign. Dynamics include *p* (piano) and *p dolce* (piano dolce).

73

rum, o Strom, wa - rum, o Strom, wa - rum seh' ich dein

in G. D. *tr* *mf* *tr*

p *cresc.* *f* *p*

cresc. *tr* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

Was - ser in Blut? wa - rum!

Schrecklich brau - set der Sturm,

Schrecklich brau - set der Sturm, kommt, lasst uns

a 2.

tr

schrecklich brau - set der Sturm, lasst uns flie - hen, lasst uns flie - hen, kommt,o kommt,

schrecklich brau - set der Sturm, lasst uns flie - hen,lasst uns flie - hen,lasst uns flie - hen,

flie - hen,lasstuns flie - hen, lasst uns flie - hen, lasst uns flie - hen, kommt,o kommt,

a 2.

a 2.

a 2.

a 2.

a 2.

mf

tr

lasst uns flie - hen, lasst uns flie - hen, eh' uns der Tod hier kommt im flammenden

lasst uns flie - hen, lasst uns flie - hen, eh' uns der Tod hier kommt im flammenden Strahl, kommt,

kommt, lasst uns flie - hen, lasst uns flie - hen, eh' uns der Tod hier kommt im flam - men den

Musical score for page 77, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two staves (treble and bass clef). The vocal part consists of three staves (treble clef). The lyrics are in German.

Lyrics:
 Strahl, lasst uns flieh'n, lasst uns flieh'n, lasst uns flieh'n, lasst uns flieh'n, lasst uns flieh'n,
 lasst uns flie - hen, lasst uns flie - hen, lasst uns flieh'n, lasst uns flieh'n, lasst uns flieh'n,
 Strahl, lasst uns flieh'n, lasst uns flie - hen, lasst uns flieh'n, lasst uns flieh'n, lasst uns flieh'n,

Dynamic markings:
mf, *dim.*, *fz*, *p*, *f*, *dim.*, *fp*.

Other markings:
a 2., *Wa - rum, o*.

First system of musical notation, featuring piano and vocal staves. The piano part includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The vocal part is represented by a single staff with notes and rests.

Second system of musical notation, featuring piano and vocal staves. The piano part includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). The vocal part is represented by a single staff with notes and rests.

Third system of musical notation, featuring piano and vocal staves. The piano part includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The vocal part is represented by a single staff with notes and rests.

Fourth system of musical notation, featuring piano and vocal staves. The piano part includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte). The vocal part is represented by a single staff with notes and rests.

Schlummert Fin - gal? O Tochter der Nacht, o Tochter der Nacht, blick' her ab - aus des Him - mels Ge -

nen zieh'n! O kommt, o kommt, kommt, lasst uns flieh'n, lasst uns

nen zieh'n! O kommt, o kommt, lasst uns flieh'n, lasst uns

50

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *fp*. The page is numbered "50" in the top left corner.

[illegible]

wölk, dass ich schau - e in dei - nem Strahl den Schim - mer seines Panzers, den Schim - mer seines Panzers. O_

con fuoco

The image shows a page from a musical score for the song "Der Hengst" by Franz Schubert. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in German: "flieh'n, kommt, lasst uns flie_hen; kommt, lasst uns flie_hen! O". The piano part features a prominent triplet figure in the left hand, marked with a 'p' (piano) dynamic. The right hand of the piano part has a melodic line with various dynamics including 'mf' (mezzo-forte) and 'f' (forte). The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal staves.

dim. *p* dim. *p* *f* *f* *dim* *f* *dim*

p *dim.* *p* *mf* *dim.* *p* *mf* *dim.*

Tochter der Nacht, o Tochter der Nacht, blick her ab, o blick her ab, o Tochter der

kommt, o kommt! *dim.* *p* *mf* *dim.*

kommt, o kommt! *dim.* *p* *mf* *dim.*

Sehet wie die Schatten der Ge-

Più Allegro.

83

First system of musical notation, measures 1-8. The score includes a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Più Allegro.'.

Second system of musical notation, measures 9-16. The score continues the piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Più Allegro.'.

Third system of musical notation, measures 17-24. The score features a vocal melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Più Allegro.'.

Fourth system of musical notation, measures 25-32. The score features a vocal melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Più Allegro.'.

Più Allegro.

mf

mf

mf

mf

fz

fz

fz

p

p

mf

mf

mf

Vä - - - ter, komm und sprü-he; zeig' mir im Glan - ze den Hel - - - den, zeig'

uns, se - - het, wie die Schat - ten ziehn! Weh' uns,

uns, se - - het, wie die Schat - - ten ziehn! Weh' uns,

p

mf

mf

a 2.

dim.

dim.

dim.

dim.

p

f

f

dim.

dim.

dim.

_____ mirden Hel-den, zeig' _____ mirden Hel-den, den Hel- - - - den, der

weh' uns, weh' uns, weh' uns, weh' uns, weh', wenn die Fein- -de nah'n, weh' _____

weh' uns, weh' uns, weh' uns, weh' uns, weh', wenn die Fein- -de nah'n, weh' _____

Musical score for page 86, featuring piano and vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *f*, *mf*, *dim.*). The lyrics are in German and are written below the vocal staves.

The lyrics are:

ruht im To - - - de, komm und sprü - he,
 uns! Kommt, lasst uns flie - hen, kommt, lasst uns
 uns! Kommt, lasst uns flie - hen, kommt, lasst uns

[illegible]

Musical score for page 88, featuring multiple staves with vocal and instrumental parts. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and lyrics include:

- Dynamic markings:** *f* (forte), *ff* (fortissimo), *a 2.* (second ending).
- Lyrics:**
 - im To - - - de.
 - Weh! uns!
 - Weh! uns!
- Performance markings:** *tr* (trill), *attacca* (at the end of the page).

Nº 7. Chor der Geister.

Allegro moderato.

Oboi. *pp* $\langle \rangle$

Clarinetten in B. *pp* $\langle \rangle$

Fagotti. *p*

Corni in C. *pp* $\langle \rangle$

Corni in Es. *p*

Trombe in C. *pp* *dim.*

Tromboni. *pp* *dim.*

Tuba. *pp* *dim.*

Timpani in C. G. *p*

Arpa. *mf*

Violino I. *con sordini*

Violino II. *con sordini* *pizz.*

Viola. *p* *arco* *p*

COMALA.

Soprano. *p*

Alto. *p*

Tenore. *p*

Basso. *p*

Bassi. *pizz.* *arco* *p*

Wir wandeln auf dem

Allegro moderato.

wan - - - - - deln auf dem Sturm,

auf dem Sturm,

Sturm, wir wan - deln auf dem Sturm,

Musical score for a vocal and piano ensemble, page 91. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The lyrics are: "wir wandeln auf dem Sturm".

The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

The lyrics are:

wir wandeln auf dem Sturm

Musical score for page 92, featuring vocal and instrumental parts. The score is written in B-flat major (two flats) and 4/4 time. It includes a vocal line with lyrics in German, and instrumental parts for Violoncello (Vcl.) and Bass (Basso).

Vocal Part: The vocal line consists of two staves. The lyrics are:

Sturm, in Wol - ken ge - hen uns - re We - ge;

durchs Feld, auf dem Sturm,

Instrumental Parts:

The Violoncello (Vcl.) and Bass (Basso) parts are written in two staves. The Vcl. part includes a section with a tremolo effect. The Bass part includes a section with a tremolo effect.

Dynamic Markings: The score includes various dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte).

Other Markings: The score includes various musical notations such as slurs, ties, and accidentals.

The musical score is arranged in two systems. The first system consists of 11 staves. The top two staves are for the vocal parts, with the first staff marked *pp* and *a 2.* The next four staves are for the piano accompaniment, with dynamic markings *pp* and *p*. The bottom three staves are for the piano accompaniment, with dynamic markings *pp* and *p*. The second system consists of 11 staves. The top two staves are for the vocal parts, with the first staff marked *pp* and the second staff marked *pp*. The next four staves are for the piano accompaniment, with dynamic markings *p* and *pp*. The bottom three staves are for the piano accompaniment, with dynamic markings *p* and *pp*. The lyrics are written in German and are placed below the vocal staves.

wir wandeln auf dem Sturm, wir wandeln auf dem Sturm,

[illegible]

deln auf dem Sturm, wir füh- - ren

Sturm, wir füh- ren zu den Vä- ternheim die

Feld auf dem Sturm, wir füh- ren zu den Vä- ternheim die



First system of musical notation, measures 1-3. The score includes piano introduction with various dynamics (f, mf) and a 2. (second ending) marking.

Second system of musical notation, measures 4-6. The score continues the piano introduction with various staves and dynamics.

Third system of musical notation, measures 7-9. The score features a piano introduction with various staves and dynamics.

Fourth system of musical notation, measures 10-12. The score features a piano introduction with various staves and dynamics.

Fifth system of musical notation, measures 13-15. The score features a piano introduction with various staves and dynamics.

Sixth system of musical notation, measures 16-18. The score features a piano introduction with various staves and dynamics.

Seventh system of musical notation, measures 19-21. The score features a piano introduction with various staves and dynamics.

The musical score is for a symphony orchestra and voices. It is written in B-flat major (two flats) and 4/4 time. The tempo is marked "a 2." (allegretto). The score includes dynamic markings such as "f" (forte), "mf" (mezzo-forte), and "dim." (diminuendo). The lyrics are in German, describing a battle scene. The page is numbered 13 in the bottom right corner.

The score is divided into three systems. The first system includes staves for the first and second violins, the first and second violas, the first and second cellos, the first and second double basses, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second trumpets, the first and second trombones, the first and second tubas, and the first and second timpani. The vocal parts are for Soprano, Alto, Tenor, and Bass. The lyrics are:

scheln, in Thä - - - lern, auf Höhn,
 Kampf gescheln, in Thä - - lern, auf Höhn, wo der Kampf ge - scheln,
 Kampf gescheln, in Thä - - lern, auf Höhn, in Thä - - lern, auf Höhn,

Musical score for page 99, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are in German.

The score is divided into two systems. The first system contains measures 1 through 10. The second system contains measures 11 through 14.

The vocal parts are marked with *mf cantabile* and *pp*. The piano accompaniment is marked with *p* and *pp*.

The lyrics are:

dort ruh'n wir und nen-nen die Na-men und

und

This is a page from a musical score, likely for a choir and orchestra. The music is written in B-flat major (two flats) and 4/4 time. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in German and are repeated in four lines. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *dim.* (diminuendo).

The lyrics are:

 Ihr Ge - - - - - ster der

 ken - nen Je - - - den, der stirbt.

 und ken - nen Je - den, der stirbt.

 ken - - - nen Je - - - den, der stirbt.

musical score for page 101, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part includes lyrics in Swedish: "Vä - ter, nen - net Je - den, der". The piano part includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *p* (piano). The score is divided into three systems, each containing five staves. The first system shows the vocal melody and piano accompaniment. The second system shows the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment.

Vä - ter, nen - net Je - den, der

stirbt, nur Fin - gal nicht, nur Fin - gal

Auf dem Sturm durch's Feld, auf dem

Wir wandeln auf dem Sturm, wir

Wir wandeln auf dem Sturm durch's Feld, wir wandeln auf dem Sturm durch's

16300

nicht. Was flü - stern sie und re - den, was flü - stern sie und re - den? Wa-
 Sturm, wir füh - ren zu den Vä - tern heim die Hel - den, die im Kam - pfe fie - len.
 wan - deln auf dem Sturm.
 Feld, wir füh - ren zu den Vä - tern heim die Hel - den, die im Kam - pfe fie - len.

Musical score for a vocal and piano piece, page 103. The score features multiple staves for voices and piano accompaniment. The lyrics are in German and describe a scene of soldiers returning home from battle. The music includes various dynamics such as *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo).

The musical score is written for a dramatic scene, featuring piano and vocal staves. The piano accompaniment is in the upper system, with a grand staff (treble and bass clefs) and a single bass staff. The vocal staves are in the lower system, with a grand staff (treble and bass clefs) and a single bass staff. The lyrics are in German and are written below the vocal staves.

Piano Accompaniment:

- Upper system: Treble and bass clefs. The music is in a minor key (three flats). It features a complex, rhythmic pattern with many sixteenth and thirty-second notes, suggesting a fast, agitated mood. Dynamics include *f* (forte) and *a 2.* (second ending).
- Lower system: Treble and bass clefs. The music is in a minor key (three flats). It features a complex, rhythmic pattern with many sixteenth and thirty-second notes, suggesting a fast, agitated mood. Dynamics include *f* (forte) and *a 2.* (second ending).

Vocal Staves:

- Upper system: Treble and bass clefs. The music is in a minor key (three flats). It features a complex, rhythmic pattern with many sixteenth and thirty-second notes, suggesting a fast, agitated mood. Dynamics include *pp* (pianissimo) and *f* (forte).
- Lower system: Treble and bass clefs. The music is in a minor key (three flats). It features a complex, rhythmic pattern with many sixteenth and thirty-second notes, suggesting a fast, agitated mood. Dynamics include *pp* (pianissimo) and *f* (forte).

Lyrics:

rum, ihr Geister, erscheint ihr mir? Gewiss, er starb, er fiel,
Ge - schla - gen ist die
Geschla - gen ist die grim - me Schlacht, geschla - gen ist die grim - me Schlacht,
ge -

Musical score for the first system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Empty musical staves for the second system.

Musical score for the second system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for the third system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for the fourth system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for the fifth system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for the sixth system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for the seventh system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for the eighth system, featuring piano and vocal staves. The piano part includes dynamics such as *f*, *dim.*, *p*, and *f*. The vocal part includes a *SOLO* section with dynamics *mf* and *f*. The system concludes with a *f* dynamic.

Musical score for a symphony orchestra and vocal soloists. The score is in B-flat major (two flats) and 4/4 time. It features multiple staves for woodwinds, strings, and vocal soloists. The vocal parts have lyrics in German. The music includes various dynamics like *ff* (fortissimo) and *dim.* (diminuendo), and articulation marks like accents and slurs. The page shows measures 1 through 7, with the vocal entry occurring in measure 5.

Lyrics (German):
 Schil - de Fürst, im Kam - pfe fiel der Schil - de Fürst,
 Der Schil - de Fürst, *dim.*
 Schil - de Fürst, im Kam - pfe fiel der Schil - de Fürst, *dim.*

Musical score for piano and voice, page 107. The score includes piano accompaniment and vocal lines with lyrics in German. Dynamics include *p*, *pp*, *dim.*, and *pp*. The piano part features triplets and sustained chords. The vocal part includes lyrics: "Es schwe - bet heim zu" and "es schwe - - - - - bet heim zu".

The image shows a page of a musical score, likely for a piano and voice ensemble. The score is written in B-flat major (two flats) and 4/4 time. It features a piano introduction with a tremolo in the bass and a melodic line in the treble. The vocal parts enter with the lyrics "uns sein Schat".

The score is divided into three measures. The first measure shows the piano introduction with a tremolo in the bass and a melodic line in the treble. The second measure shows the vocal parts entering with the lyrics "uns sein Schat". The third measure shows the piano accompaniment continuing with the same melodic line.

The lyrics are written in German: "uns sein Schat".

This page contains a musical score for page 109. The score is organized into two main systems, each containing multiple staves. The top system consists of 10 staves, with the first two staves grouped by a brace on the left. The bottom system also consists of 10 staves, with the first two staves grouped by a brace on the left. The notation includes various musical symbols such as treble and bass clefs, key signatures (two flats), and musical notes (half notes, quarter notes, eighth notes, and sixteenth notes). There are also rests, accidentals, and dynamic markings. The score is written in a standard musical notation style, with a focus on clarity and readability.

Nº 8.
Andante.

Flauti.

Clarineti in B.

Fagotto.

Violino I.

Violino II.

Viola.

COMALA.

Violoncello.

Contrabasso.

Andante.

Andante.

o, o, ihn zu be - strö - men mit mei - nen Thrä - nen. Voll von

pizz. arco

Jammer, in Ta-gen der Ju-gend geh' ich zur Kluft, wo du schlummerst. O,

o, dass ich nicht si-tze an Ca-runis Wel-len. O, Geist Fingals, entflohn zum Ge-

più lento

f *p* *f* *dim.* *f* *dim.* *f* *p*

wölk, schwe - be - nie - der zu mir, zu mir, o schwe - be - nie - der zu mir, zu

mf *pp* *mf* *pp* *f* *p* *mf* *pp*

p *p* *f* *dim.* *p*

arco *pizz.*

più lento

rall.

p *dim.* *pp*

pizz. *pp* *pizz.* *pp* *pizz.* *pp* *pp*

dim. *pp* *dim.* *pp* *dim.* *pp*

p *pp* *(verhallend)*

mir! Co - ma - la folgt - dir nach.

dim. *pp* *pizz.* *pp*

Nº 9. Chor der Krieger.

Andante.

Allegro non troppo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D. *pp* *p* *a 2.* *p* *p*

Corni in E.

Trombe in E.

Tromboni.

Tuba.

Timpani in E. H. *tr* *pp*

Cinelli.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Tenore I.

Tenore II.

Basso I.

Basso II.

Violoncello. *pp*

Contrabasso. *pp*

Andante. Allegro non troppo. *pp*

This musical score page, numbered 115, contains several systems of musical notation. The top system consists of ten staves. The first four staves (treble and bass clefs) contain complex melodic and harmonic lines with various dynamics including *p* (piano), *cresc.* (crescendo), and *a 2.* (second ending). The fifth staff is a grand staff (treble and bass clefs) with a *p* dynamic. The sixth staff is a grand staff with a *p* dynamic. The seventh staff is a grand staff with a *p* dynamic. The eighth staff is a grand staff with a *p* dynamic. The ninth staff is a grand staff with a *p* dynamic. The tenth staff is a grand staff with a *p* dynamic. The middle system consists of three staves. The first staff is a grand staff with a *cresc.* dynamic. The second staff is a grand staff with a *cresc.* dynamic. The third staff is a grand staff with a *cresc.* dynamic. The bottom system consists of four staves. The first staff is a grand staff with a *cresc.* dynamic. The second staff is a grand staff with a *cresc.* dynamic. The third staff is a grand staff with a *cresc.* dynamic. The fourth staff is a grand staff with a *cresc.* dynamic. The page number 16300 is printed at the bottom center.

This musical score page, numbered 116, contains multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). The score is organized into systems, with some staves grouped by brackets. The bottom section of the page features a grand staff with a bass clef. The music is written in a key signature of three sharps (F#, C#, G#). The page number 116 is located in the top left corner.

The musical score on page 117 consists of several systems of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The piano part features complex textures with triplets and accents. The middle system continues the piano accompaniment with various rhythmic patterns. The bottom system includes a vocal line with the lyrics "Entflohn ist der Feind Ge." and a piano accompaniment. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamic markings such as *f* (forte) and *a 2.* (accents) are used throughout. The notation includes various note values, rests, and articulation marks.

tö - se, ent - flohn ist der Feind Ge - tö - se, nicht sieht man sein Ross auf den Hö - hen, nicht sieht man sein Ross auf den

tö - se, ent - flohn ist der Feind Ge - tö - se, nicht sieht man sein Ross auf den Hö - hen, nicht sieht man sein Ross auf den

Hö-hen, sie flo-hen vor Fin-gals Ge-walt, — vor Fin-gals Ge-walt; ent- - flohn ist der
 sie flo-hen vor Fin-gals Ge-walt,
 Hö-hen, sie flo-hen vor Fin-gals Ge-walt, ent-flohn ist der Feind, ent- - flohn ist der
 vor Fin- - gals Ge-walt,

The musical score is written in D major (two sharps) and 4/4 time. It begins with a piano introduction consisting of 16 measures. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clef) and a separate bass line. The piano introduction is marked with *mf* (mezzo-forte) and *f* (forte). The vocal parts enter in the 17th measure. The first vocal stanza consists of two staves (soprano and bass) with the following lyrics: "Feind, ent - flohn ist der Feind, ent - flohn. Wie Don - ner hin - fährt im Ge -". The second vocal stanza consists of two staves (soprano and bass) with the following lyrics: "Feind, ent - flohn ist der Feind, ent - flohn. Wie Don - ner hin - fährt im Ge -". The piano part continues throughout the vocal stanzas, providing a rhythmic and harmonic accompaniment. The score concludes with a final piano flourish in the 33rd measure.

Feind, ent - flohn ist der Feind, ent - flohn. Wie Don - ner hin - fährt im Ge -

Feind, ent - flohn ist der Feind, ent - flohn. Wie Don - ner hin - fährt im Ge -

der Feind, ent - flohn. —

a 2.

wöl - ke, hin - fährt im Ge - wöl - ke und Sturm hin - brau - set im Blach -

wöl - ke, hin - fährt im Ge - wöl - ke und Sturm hin - brau - set im Blach -

feld, so stürmte der Held von Morwen. Entflohn ist der

feld, so stürmte der Held von Morwen. Ent

a 2.
 a 2.
mf
p
p
tr
mf
mf

Feind' Ge - tö - se, nicht sieht man sein Ross, sein Ross auf den Hö - hen, nicht sieht man sein Ross auf den
 flohn ist der Feind, nicht sieht man sein Ross auf den Hö - hen, nicht sieht man sein Ross auf den

Hö - hen, sie flo - hen vor Fin - gals Ge - walt, — sie flo - hen vor
sie flo - hen vor Fin - gal, vor
Hö - hen, sie flo - hen vor Fin - gals Ge - walt, — sie flo - hen vor
sie flo - hen vor Fin - gal, vor

♢ Sprung
bis Zeichen ♢

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Fin - gals Ge - walt, sie flohn vor Fin - - - gal, vor

Fin - gals Ge - walt, sie flo - hen vor Fin - - - gal, vor

Fin - gals Ge - walt, sie flo - hen vor Fin - gals Ge - walt, vor

Fin - gals Ge - walt, flo - - - hen vor Fin - - - gal, vor

♢

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Fin - - - gals Ge - walt. Von den Hü - - - geln tönt

Fin - - - gals Ge - walt. Von den Hü - - - geln tönt

Fin - - - gals Ge - walt. Von den Hü - - - geln tönt

Fin - - - gals Ge - walt. Von den Hü - - - geln tönt

The first system of the piano accompaniment consists of eight staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The key signature is three sharps (F#, C#, G#).

The second system of the piano accompaniment continues the musical themes from the first system. It features similar rhythmic patterns and dynamic markings. The key signature remains three sharps.

The third system includes vocal staves and piano accompaniment. The vocal staves are for the soprano, alto, and tenor parts, with lyrics written below them. The piano accompaniment continues with the same instrumental parts. The lyrics are: "Hü - geln tönt fröh - li - cher Sie - ges - ruf, von den Hü - geln tönt fröh - li - cher Sie - ges - ruf, von den Hü - geln tönt fröh - li - cher". The key signature is three sharps.

The musical score is written in D major (two sharps) and 4/4 time. It features a piano accompaniment and vocal parts. The piano part includes a right-hand melody and a left-hand bass line. The vocal parts are written for a soprano and a bass. The lyrics are in German and appear at the bottom of the page.

Lyrics:

Sie - gesruf! Es klin - get das Schwert, es klin - get das Schwert an die
 Sie - gesruf! Es klin - get das Schwert an die Schil - de, es klin - get das Schwert an die
 Sie - gesruf! Es klin - get das Schwert, es klin - get das Schwert an die
 Sie - gesruf! Es klin - get das Schwert an die Schil - de, es klin - get das Schwert an die

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And.te

cresc.

cresc.

cresc.

cresc.

a 2.

cresc.

mf

mf

tr.

mf

cresc.

cresc.

cresc.

Schil - de, ge - rö - thet von Ca - ra - culs Blut, ge - rö - thet von Ca - ra - culs

Schil - de, ge - rö - thet von Ca - ra - culs Blut, ge - rö - thet von Ca - ra - culs

cresc.

cresc.

The musical score is written for piano and voice. The piano part consists of multiple staves, including a grand staff (treble and bass clef) and several single staves. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). There are also markings for *a 2.* (second ending). The vocal part is written in a single staff with German lyrics. The lyrics are: "Blut, es klin - get das Schwert an die Schil - de, es klin - get das Schwert, von den". The score is divided into measures by vertical bar lines.

Blut, es klin - get das Schwert an die Schil - de, es klin - get das Schwert, von den

Blut, es klin - get das Schwert an die Schil - de, es klin - get das Schwert, von den

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and four piano staves (Right Hand Treble, Right Hand Bass, Left Hand Treble, Left Hand Bass). The second system includes two vocal staves (Soprano, Bass) and two piano staves (Right Hand Treble, Left Hand Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are in German and describe the sound of birds and a victory cry.

First System:

- Vocal Staves:** Soprano, Alto, Tenor 1, Tenor 2, and Bass parts. The Soprano and Alto parts have a first ending marked "a 2." above the staff.
- Piano Staves:** Right Hand Treble, Right Hand Bass, Left Hand Treble, and Left Hand Bass. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second System:

- Vocal Staves:** Soprano and Bass parts. The lyrics are: "Hü - geln tönt fröh - li - cher Sie - gesruf, tönt fröh - li - cher, fröh - li - cher Sie - gesruf, fröh - li - cher".
- Piano Staves:** Right Hand Treble and Left Hand Bass. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Sie-gesruf, tönt fröh - li - cher Sie - ges - ruf, tönt fröh - li - cher Sie - ges - ruf, ^{a 2.} tönt fröh - li - cher Sie - ges -
 *) sie flo - hen vor Fin - gals Ge -

Sie-gesruf, tönt fröh - li - cher Sie - ges - ruf, tönt fröh - li - cher Sie - ges - ruf, ^{a 2.} tönt fröh - li - cher Sie - ges -
 *) sie flo - hen vor Fin - gals Ge -

*) zur Kürzung

ruf!
walt. Ent-flohn ist der Feind Ge-tö-se, ent-flohn ist der Feind Ge-tö-se, nicht sieht man sein Ross auf den Höhen, nicht

ruf!
walt. Ent-flohn ist der Feind Ge-tö-se, ent-flohn ist der Feind Ge-tö-se, nicht sieht man sein Ross auf den Höhen, nicht

sieht man sein Ross auf den Hö-
 hen, sie flo - hen vor Fin - gals Ge - walt, — sie
 sieht man sein Ross auf den Hö-
 hen, sie flo - hen vor Fin - gals Ge - walt, — sie
 sie flo - hen, sie
 sie flo - hen, sie

16300

flo - hen vor Fin - gals Ge - walt. Ent - flohn vor Fin - gals Ge - walt, vor
 flo - hen vor Fin - gals Ge - walt. Ent - flohn, ent - flohn vor Fin - gals Ge - walt, vor

The musical score is written for a piano introduction and a vocal melody. The key signature is D major (two sharps). The piano introduction consists of 16 measures, with the right hand playing a series of chords and the left hand playing a rhythmic pattern of eighth notes. The vocal melody begins in the 17th measure, with the lyrics "Fin - gals Ge - walt, ent - flohn ist der Feind vor Fin - gals Ge - walt, ent -". The melody is written in a single staff, with the piano accompaniment continuing in the lower staves. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like *f* (forte) and *tr* (trill).

Fin - gals Ge - walt, ent - flohn ist der Feind vor Fin - gals Ge - walt, ent -

Fin - gals Ge - walt, ent - flohn ist der Feind vor Fin - gals Ge - walt, ent - flohn

The musical score is written for a large ensemble, including strings, woodwinds, brass, and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two main sections. The first section, spanning measures 1 to 16, features a complex orchestral arrangement with various instruments. The second section, starting at measure 17, includes vocal parts with the lyrics "floh vor Fin - gals Ge - walt." and "vor Fin - gals Ge - walt." The score includes several performance markings such as "a 2.", "SOLO.", "f", and "ff".

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floh vor Fin - gals Ge - walt.

vor Fin - gals Ge - walt.

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Nº 10.

Andante con moto.

Andante con moto.

Flauto.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Timpani in Gis. E.

Violino I.

Violino II.

Viola.

FINGAL.

Soprano I.

Soprano II.

Alto.

Chor der Jungfrauen.

Violoncello.

Contrabasso.

Lasst ab vom lauten Siegs-gesang,

ihr Krieger Fingals, schweigt, o schweigt!

Lasst ab vom lauten Siegs-gesang,

ihr Krieger Fingals, schweigt, o schweigt!

Andante con moto.

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes staves for strings (violins, violas, cellos, and double basses) and piano. Dynamics include *mf*, *dim.*, *p*, *f*, *arco*, and *pizz.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Musical score for the second system, including vocal parts and piano accompaniment. The vocal parts are in three staves, each with the lyrics: "Es floh der Feind vor eu - rem Arm, doch klagt, - doch klagt - um uns - und euch. -". The piano accompaniment is in two staves. Dynamics include *p*, *f*, *arco*, and *pizz.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Più vivace.

a 2.
f

f

a 2.
f
dim.

f
mf
mf
f
mf

Was klaget trau.rig euer Lied? Es floh der Feind vor meinem Schwert, es floh der Feind vor

f
mf
mf

Più vivace.

The musical score is for a piece in G major, indicated by three sharps (F#, C#, G#) in the key signature. The tempo and meter are not explicitly stated but appear to be 4/4 time. The score consists of vocal staves and piano accompaniment.

Vocal Part: The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The lyrics are: "meinem Schwert! Singt laut die Schlacht an Caruns Fluth, dass bis zur Höhl der Jubel dringt, wo Co - ma - la meiner harrt. ____". The vocal line ends with a long rest.

Piano Part: The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *mf* (mezzo-forte), *p* (piano), *dol.* (dolente), and *dim.* (diminuendo). The piano part includes a section marked *pizz.* (pizzicato) and *arco* (arco).

Tempo I.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*p*, *mf*, *f*, *dim.*), articulation (*pizz.*, *arco*), and trills. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Vocal staves with German lyrics and musical notation. The lyrics are:

Lass ab vom lauten Siegs-gesang, lass ab vom lauten Siegs-gesang, denn nimmer, denn nimmer siehst du
 Lass ab vom lauten Siegs-gesang, lass ab vom lauten Siegs-gesang, denn nimmer, denn nimmer siehst du

Piano accompaniment for the second system, including dynamics (*p*, *mf*, *f*, *dim.*), articulation (*pizz.*, *arco*), and a trill. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Tempo I.

[illegible]

f *dim.* *p*
f *dim.* *p*
f *dim.* *p*
f *dim.* *p*
mf *dim.* *pp*
arco *mf* *dim.* *p*
arco *mf* *dim.* *p*
arco *mf* *dim.* *p*
dim. *p* *cresc.*
 du Licht — meiner See — — — le! Es floh der Feind vor meinem Schwert, der Sturm ist hin, die
 siegt und starb; — nimmer, nimmer siehst du Co — ma — la.
 siegt und starb; — nimmer, nimmer siehst du Co — ma — la.
arco *mf* *dim.* *p*
arco *mf* *dim.* *p*

*ritard.**Lento.*

Musical score for piano and voice, measures 1-10. The piano part features complex chordal textures with dynamic markings *f* and *p*. The voice part is a vocal line with lyrics in German.

Sonne strahlt, doch du, du Licht meiner Seele, o Co - mala, du liegst und schlummerst todt in der Kluft.

Lento.

Musical score for piano and voice, measures 11-20. The piano part continues with complex textures and dynamic markings. The voice part has three empty staves. The piano part concludes with a *ritard.* and *Lento.* marking.

Nº 11.
Andantino.

Oboe.

Clarineti in A.

Fagotti.

Violino I.

Violino II.

Viola.

con espress.

FINGAL.

1. Lasst mich schauen die Ge - lieb - - te, zeigt, wo die Hol - de schläft; weh! am Fel - sen

2. zieh' ich durch die Ber - - ge, ein - sam bei Tag und Nacht! Du zeigst dich im

Soprano.

Alto.

Tenore.

Basso.

Chor.

Violoncello.

Contrabasso.

div.

Andantino.

ruht sie bleich, ent-seelt, die ich so sehr ge-liebt. O

Dun-ke! der Wäl-der, zeigst dich am Strom des Ge-birgs nie mehr. O

O klagt, o klagt!

148 *Ob. Animato.*

Ob. Animato.

Cl.

Fag.

1. u. 2. stän - dest du hoch - wie eh - mals am Fels, bräch - te des Lüft - chens Hauch - mir noch -

Tempo I.

Tempo I.

dei-ne Stimme, o Co-ma-la!

O klagt, o klagt, klagt, o klagt, Co-ma-la!

arco 1. 2. Maestoso.

V. 2. Einsam Schlaget die Har - fen, er - hebt den Ge - sang,

sin - get, Mor-nis Jungfrau, sin - get, ihr Bar - den, Co - ma - las Preis,

Co - ma - las Preis, sin - get ein Lied ihr - nach in der Vä - ter Hei - math.

attacca

Nº 12. Chor der Barden und Jungfrauen.

Allegro moderato e maestoso.

Allegro moderato e maestoso.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni I. II.
in C.

Corni III. IV.

Trombe in C.

Tromboni.

Tuba.

Timpani in C. G.

Arpa.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Contrabasso.

Chor.

ff marc.

Aus den Wol - ken her - ab schau - en die Gei - ster der Ah - - nen.

The musical score is arranged in two systems. The first system contains ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano staves (Right Hand, Left Hand, and three additional staves). The vocal parts enter in the first measure with various notes and rests. The piano accompaniment begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The second system continues the vocal and piano parts. The vocal parts have lyrics written below them. The piano accompaniment continues with chords and a rhythmic pattern. The score concludes with a final measure where the vocal parts hold a long note.

a 2.

a 2.

a 2.

a 2.

Aus den Wol - ken her - ab schau - en die Gei - ster der Ah -

nen, und Bli - tze um-flam-men die Jung - frau, Bli - tze um-flam-men die

First system of musical notation, measures 1-10. The score includes multiple staves with various musical notations, including notes, rests, and dynamic markings such as *f* and *p*.

Second system of musical notation, measures 11-20. This system continues the instrumental accompaniment with dense chordal textures.

Third system of musical notation, measures 21-30. The word *arco* is written above the staves, indicating a change in playing technique.

Fourth system of musical notation, measures 31-40. It includes vocal lines with lyrics and dynamic markings such as *ff marc.*

Fifth system of musical notation, measures 41-50. It continues the vocal lines and includes the lyrics "Jung - frau."

Sixth system of musical notation, measures 51-60. It includes instrumental accompaniment with *arco* markings.

The musical score is arranged in two systems. The first system contains ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano staves (Right Hand 1, Right Hand 2, Left Hand 1, Left Hand 2, and a lower bass line). The second system contains five staves: two vocal staves and three piano staves.

Dynamics and markings include:

- mf* (mezzo-forte) at the beginning of the first system and in the piano accompaniment.
- a 2.* (second ending) in the vocal staves.
- dim.* (diminuendo) in the vocal staves and piano accompaniment.
- tr* (trill) in the lower bass line of the first system.
- mf dol.* (mezzo-forte, dolente) in the vocal staves of the second system.
- div.* (divisi) in the piano accompaniment of the second system.

The lyrics are:

flammen die Jung - - - frau.

flammen die Jung - - - frau.

Wann er-tönt auf der Hai-de ihr Ruf? wann er- hebt sie vom

[illegible]

The musical score is arranged in three systems. The first system consists of four staves: a vocal staff (treble clef, key of D major), a piano accompaniment staff (treble and bass clefs), and two empty staves. The second system consists of four staves: a vocal staff (treble clef, key of D major), a piano accompaniment staff (treble and bass clefs), and two empty staves. The third system consists of four staves: a vocal staff (treble clef, key of D major), a piano accompaniment staff (treble and bass clefs), and two empty staves. The lyrics are: See - le der Jung - frau; send' uns im Trau - me zu -

See - le der Jung - frau; send' uns im Trau - me zu -

rück dein Bild und lin - de - re die Trau - er, trö - ste das kla -

gen - de Herz.

Aus den Wol - ken her - ab schau - en die Gei - ster der Ah -

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a 2.

ff

a 2.

ff

ff

Und Bli - tze um - flam - men die Jung - frau, Bli - tze um - flam - men die

ff

nen, und Bli - tze um - flam - men die Jung - frau, Bli - tze um - flam - men die

Jung - frau, und Bli - tze um flam - men die Jung - frau.
 Jung - frau, und Bli - tze um flam - men die Jung - frau. Es
 Jung - frau. Es wink - ten die

a 2.
 a 2.
 ff
 ff
 Es wink - - - ten die Gei - - - ster der Ah - - -
 Es wink - ten die Gei - - - ster der Ah - - - nen her - ab, es
 wink - ten die Gei - ster der Ah - - - nen, Gei - - - ster der Ah - - -
 Gei - - - ster der Ah - - - nen, die Gei - - - ster der Ah - - -

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a 2.

a 2.

a 2.

a 2.

nen, es wink - ten die Gei - ster der

wink - ten die Gei - ster der Ah - nen, der

nen, es wink - ten die Gei - ster der Ah -

nen, es wink - ten die Gei - ster, es wink - ten die Gei -

16300

The first system of the musical score consists of eight measures. It features a complex arrangement of staves. The top four staves (treble and bass clefs) contain dense harmonic textures with many beamed notes and slurs. The fifth and sixth staves are mostly empty, with some notes in the fifth measure. The seventh and eighth staves (bass clefs) contain more active lines, including a trill in the eighth measure of the seventh staff. The key signature has one sharp (F#), and the time signature is 4/4.

The second system of the musical score consists of eight measures. It features a complex arrangement of staves. The top four staves (treble and bass clefs) contain dense harmonic textures with many beamed notes and slurs. The fifth and sixth staves are mostly empty, with some notes in the fifth measure. The seventh and eighth staves (bass clefs) contain more active lines, including a trill in the eighth measure of the seventh staff. The key signature has one sharp (F#), and the time signature is 4/4.

The third system of the musical score consists of eight measures. It features a complex arrangement of staves. The top four staves (treble and bass clefs) contain dense harmonic textures with many beamed notes and slurs. The fifth and sixth staves are mostly empty, with some notes in the fifth measure. The seventh and eighth staves (bass clefs) contain more active lines, including a trill in the eighth measure of the seventh staff. The key signature has one sharp (F#), and the time signature is 4/4.

The fourth system of the musical score consists of eight measures. It features a complex arrangement of staves. The top four staves (treble and bass clefs) contain dense harmonic textures with many beamed notes and slurs. The fifth and sixth staves are mostly empty, with some notes in the fifth measure. The seventh and eighth staves (bass clefs) contain more active lines, including a trill in the eighth measure of the seventh staff. The key signature has one sharp (F#), and the time signature is 4/4.

Ah - - - - - nen, die Gei - - - - - ster der Ah - - - - - nen, der
Ah - - - - - nen, die Gei - - - - - ster der Ah - - - - - nen,
nen die Gei - - - - - ster, Gei - - - - - ster der Ah - - - - - nen, der
- - - - - ster, Gei - - - - - ster der Ah - - - - - nen,

wink - ten Gei - - - ster der Ah - - - Ah - - - nen, der Ah - - -

wink - ten Gei - - - ster der Ah - - - nen, der Ah - - -

The musical score is arranged in two systems. The first system consists of 11 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass), with the Bass staff marked 'a 2.'. The bottom seven staves are for piano accompaniment, including a grand staff (treble and bass clef) and four additional staves. The second system consists of 5 staves, with the first three staves containing the vocal parts and the last two staves containing the piano accompaniment. The lyrics are written below the vocal staves: 'nen, es wink - ten die Gei - - ster der Ah - - - - - nen.' The piano part features a prominent tremolo in the bass line during the first system. The score is marked with various musical notations, including notes, rests, and dynamic markings like 'ff'.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, including staves for woodwinds, strings, and voices. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *marc.* (marcato). The page is numbered 46300 at the bottom.

die See - le der lieb - li - chen Jung - - frau, die See - le der lieb - li - chen
die See - le der lieb - li - chen Jung - - fran, die See - le der lieb - li - chen

The musical score is arranged in two systems. The first system consists of eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano staves (Right Hand, Left Hand, and two additional staves for the piano). The vocal staves have lyrics written below them. The piano staves contain complex accompaniment with various musical notations including notes, rests, and dynamic markings. The second system continues the vocal and piano parts. The lyrics for the vocal parts are: Jung - frau, es tra - gen em - por die Strah - len des Monds die See - - -

Jung - frau, es tra - gen em - por die Strah - len des Monds die See - - -

Jung - frau, es tra - gen em - por die Strah - len des Monds die See - - -

The musical score on page 170 consists of several systems of staves. The top system includes a piano introduction with a wavy line in the bass staff. The middle section features a vocal melody with lyrics: "le der Jung - - - frau. Es wink - ten die Gei - - ster, es". This is followed by a piano accompaniment with a wavy line in the bass staff. The bottom section includes a vocal melody with lyrics: "le der Jung - - - frau. Es wink - ten die Gei - - ster, es". The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

le der Jung - - - frau. Es wink - ten die Gei - - ster, es

le der Jung - - - frau. Es wink - ten die Gei - - ster, es

wink_tendie Gei - ster der Ah - - - nen, der Ah - - - nen.

wink_tendie Gei - ster der Ah - - - nen, der Ah - - - nen.

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Kammermusikwerke.

Op. 1. Nachklänge von Ossian. Concert-Ouverture für Orchester. A moll. Für Pianoforte und Violine bearbeitet	2 75
Op. 6. Sonate No. 1 für Pianoforte und Violine. Adur	5 —
— Dieselbe für Pianoforte und Violoncell bearbeitet	5 —
Op. 8. Quintett f. 2 Violinen, 2 Bratschen u. Violoncell. Emoll	9 —
Op. 17. Octett f. 4 Violinen, 2 Bratschen u. 2 Violoncell. Fdur. Partitur M 7,50. Stimmen	11 —
Op. 21. Sonate No. 2 für Pianoforte und Violine. Dmoll.	5 —
— Dieselbe für Pianoforte und Violoncell bearbeitet	5 —
Op. 29. Novelletten für Pianoforte, Violine und Violoncell.	6 50
Op. 42. Trio für Pianoforte, Violine und Violoncell. Fdur	7 —
Op. 56. Concert für die Violine mit Begleitung d. Orchesters. Mit Pianoforte arrang. von Alb. Orth. revidirt v. Compon.	7 —
Op. 59. Sonate No. 3. für Pianoforte und Violine. Bdur	5 50
Op. 62. Volkstänze (im nordischen Charakter) für Violine mit Klavierbegleitung	5 50

Für Pianoforte zu zwei Händen.

Op. 27. Arabeske. Fdur	2 —
Op. 28. Sonate. Emoll	3 50
Op. 31. Volkstänze. Phantasiestücke	2 50
Dieselben einzeln:	
No. 1. Fmoll. No. 2. Asdur. No. 3. Cismoll. No. 4. Gmoll.	
75 P. 50 P. 75 P. 1 M.	

Bearbeitungen.

Op. 1. Nachklänge von Ossian. Concert-Ouverture. Amoll.	1 75
Op. 10. Symphonie No. 2. Edur. Bearbeitet von Fr. Hermann	4 —
Op. 12. Comala. Dramat. Gedicht nach Ossian. (F. L. Schubert)	4 50
Op. 14. Ouverture No. 3. Cdur.	2 —
Op. 15. Symphonie No. 3. Amoll. Bearbeitung von A. G. Ritter	4 50
Op. 23. Frühlings-Phantasie. Concertstück. (Fr. Hermann)	3 75
Op. 37. Hamlet. Concert-Ouverture. Bearbeitet v. Fr. Brissler	1 75
Op. 53. Novelletten. 4 Orchesterstücke, bearbeitet v. L. Stark	3 50

Für Pianoforte zu vier Händen.

Op. 1. Nachklänge von Ossian. Concert-Ouverture. Amoll.	2 25
Op. 6. Sonate No. 1 für Pffe. und Violine. Adur. (A. Horn)	6 —
Op. 10. Symphonie No. 2. Edur.	6 —
Op. 12. Comala. Dramatisches Gedicht nach Ossian. Klavierauszug bearbeitet von F. L. Schubert	7 50
Op. 14. Ouverture No. 3. Cdur.	2 50
Op. 15. Symphonie No. 3. Amoll.	6 —
Op. 17. Octett. Bearbeitet von Alb. Orth	7 —
Op. 21. Sonate No. 2 für Pffe. und Violine. Dmoll. (A. Horn)	4 50
Op. 23. Frühlings-Phantasie. Concertstück. (F. L. Schubert).	6 —
Op. 25. Symphonie No. 5. Dmoll.	8 —
Op. 29. Novelletten.	6 —
Op. 31. Volkstänze. Phantasiestücke. Bearb. v. Ernst Naumann	3 25
Op. 35. Frühlings-Botschaft. „Willkommen heller Frühlingsklang.“ Concertstück. Klavierauszug bearb. von A. Horn	2 50
Op. 37. Hamlet. Concert-Ouverture. Bearbeit. v. F. G. Jansen	2 50
Op. 42. Trio für Pianoforte, Violine und Violoncell. Fdur. Arrangem. von Fr. Hermann	5 —
Op. 45. Symphonie No. 7. Fdur. Bearbeitung von Fr. Brissler	8 50
Op. 48. Kalanus. Dramatisches Gedicht von C. Andersen Klavier-Auszug (S. Jadassohn)	4 75
Op. 49. Zion. Concertstück. Klav.-Ausz. bearb. v. S. Jadassohn	9 50
Op. 50. Die Kreuzfahrer. Dramatisches Gedicht von C. Andersen. Klavier-Auszug (S. Jadassohn)	4 75
Op. 53. Novelletten. 4 Orchesterstücke für Streichinstrumente	5 75
Op. 55. Sommertag auf dem Lande. Fünf Orchesterstücke. Bearb. v. S. Jadassohn	6 —
Op. 61. Holbergiana. Suite für Orchester. Klavier-Auszug bearbeitet von Alb. Orth	6 —

Für zwei Pianoforte zu acht Händen.

Op. 1. Nachklänge von Ossian. Concert-Ouverture. Amoll. M	5 —
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Grössere Gesangwerke mit Orchesterbegleitung.

Op. 12. Comala. Dramat. Gedicht nach Ossian f. Solo, Chor u. Orch. Partitur	M 26 —	Klavierauszug mit Text	M 10 —
Orchesterstimmen	31 50	Neue Ausg. Gr. 8 ^o V. A. 429	3 —
8 Chorstimmen	30	Textbuch	n. — 10
Solistimmen	3 —		
Op. 23. Frühlings-Fantasie. Concertstück für 4 Solostimmen, Orchester und Pianoforte. Partitur	M 15 —	Pianofortestimme	M 3 50
Pianof., Solo- u. Orch.-Stimm.	18 —	Klavierauszug mit Text	6 —
Orchesterstimmen	12 50	Klavierauszug mit englischem Text von N. Macfarren.	2 —
Solo-Singstimmen	2 —		
Op. 35. Frühlings-Botschaft. „Willkommen heller Frühlingsklang.“ Concertstück für Chor und Orchester. Partitur	M 6 —	Chorstimmen	à M — 30
Orchesterstimmen	5 50	Klavierauszug mit Text	2 50
Op. 40. Die heilige Nacht. Concertstück für Alt-Solo, Chor und Orchester. Nach d. Gedicht: Die Christnacht von A. v. Platen. Partitur	M 10 —	Solistimme	M — 50
Orchesterstimmen	9 —	8 Chorstimmen	à — 30
Singstimmen	2 90	Klavierauszug mit Text	4 50
Op. 48. Kalanus. Dramatisches Gedicht von C. Andersen. Für Solo, Chor und Orchester. Partitur	n. M 24 —	4 Chorstimmen	à M — 60
Orchesterstimmen	37 —	Klavierauszug mit Text	12 —
Solistimmen	1 63	Textbuch	n. — 10
Op. 49. Zion. Concertstück für Chor, Barytonsolo und Orchester. Partitur	n. M 11 —	4 Chorstimmen	à M — 30
Orchesterstimmen	15 75	Klavierauszug mit Text	5 —
Solistimme	13	Textbuch	n. — 10
Op. 50. Die Kreuzfahrer. Dramatisches Gedicht von C. Andersen. Für Solo, Chor und Orchester. Partitur	n. M 22 50	Klavierauszug mit Text	M 12 —
Orchesterstimmen	28 —	Neue Ausg. Gr. 8 ^o V. A. 558.	4 —
Solistimmen	1 50	Textbuch	n. — 10
4 Chorstimmen	à — 60		
Op. 60. Psyche. Concertstück für Soli, Chor und Orchester. Text nach C. Andersen. Deutsch bearb. von Ed. Lobedanz. Partitur	n. M 30 —	4 Chorstimmen	à M — 60
Orchesterstimmen	n. 38 50	Klavier-Auszug	n. 8 —
Solistimmen	2 38	Textbuch	n. — 10

Mehrstimmige Lieder und Gesänge.

Op. 9. 9 Lieder im Volkston für 2 Soprane mit Begleitung des Pianoforte	M 2 —
No. 1. Frühlingsgruss. Leise zieht durch mein Gemüth. — No. 2. Abendröth. Guten Abend, lieber Mondenschein. — No. 3. Mein Herz ist im Hochland. — No. 4. Schottisches Wiegenlied. Schlaf, Söhnchen, dein Vater. — No. 5. Reise-lied. Durch Feld und Buchenhallen. — No. 6. Haidenröslein. Sah ein Knab' ein Röslein stehn. — No. 7. Spanisches Lied. Nelken wind' ich und Jasmin. — No. 8. Das Zigeunermädchen. Klinge, mein Pandero. — No. 9. Maifeier. Ein Kukul hier, sein Buhle.	
No. 3, 4 und 6 einzeln	à — 50
Op. 11. 6 Gesänge für 2 Tenöre und 2 Bässe. Partitur und Stimmen	3 —
No. 1. Winterlied. Winter, schlimmer Winter. — No. 2. Waldlied. Wo Büsche stehn. — No. 3. Abendständchen. Schläfe, Liebeschen. — No. 4. Hoffnung. Und draut der Winter. — No. 5. Hör' ich ein Waldhorn klingen. — No. 6. Trinklied am Rhein. Wie ist es hier so wunderschön.	
Partitur 1 M. Stimmen à 75 P.	
Hieraus einzeln:	
No. 1. Winterlied. Partitur 45 P. Stimmen à 15 P.	
No. 6. Trinklied am Rhein. Partitur 45 P. Stimmen à 15 P.	
Op. 33. 5 Lieder für Männerchor. Partitur und Stimmen	4 50
No. 1. Warnung vor dem Rhein. An den Rhein zieh' nicht. — No. 2. Thurmwächterlied. Am gewaltigen Meer. — No. 3. Im Wald. Im Wald ist Lust und Friede. — No. 4. Die Rose. Die Rose lag im Schlummer. — No. 5. Lied. Noch ist die blühende goldene Zeit.	
Partitur 1 M 50 P. Stimmen à 75 P.	
Hieraus einzeln:	
No. 1. Warnung vor dem Rhein. Partitur 45 P. Stimmen à 15 P.	
No. 2. Thurmwächterlied. Partitur 45 P. Stimmen à 15 P.	
No. 5. Noch ist die blühende goldene Zeit. Partitur 45 P. Stimmen à 15 P.	
Op. 38. 5 Gesänge für Männerchor. Partitur und Stimmen	3 50
No. 1. Die Quelle in der Wüste. Wenn ich eine Quelle wüsste. — No. 2. Sängers Glück. Durch Berg und Thal. — No. 3. Minnelied. Ich zog mir einen Falken. — No. 4. Lebensweisheit. Die Rosen blüh'n. — No. 5. Frühlingsnäh. Wenn der Duft quillt.	
Partitur 1 M 50 P. Stimmen à 50 P.	
Hieraus einzeln:	
No. 1. Die Quelle in der Wüste. Partitur 45 P. Stimmen à 15 P.	
No. 2. Sängers Glück. Partitur 45 P. Stimmen à 15 P.	
No. 5. Frühlingsnäh. Partitur 45 P. Stimmen à 15 P.	
Op. 22. Drei Tonstücke. Fdur, Cdur, A moll.	2 —